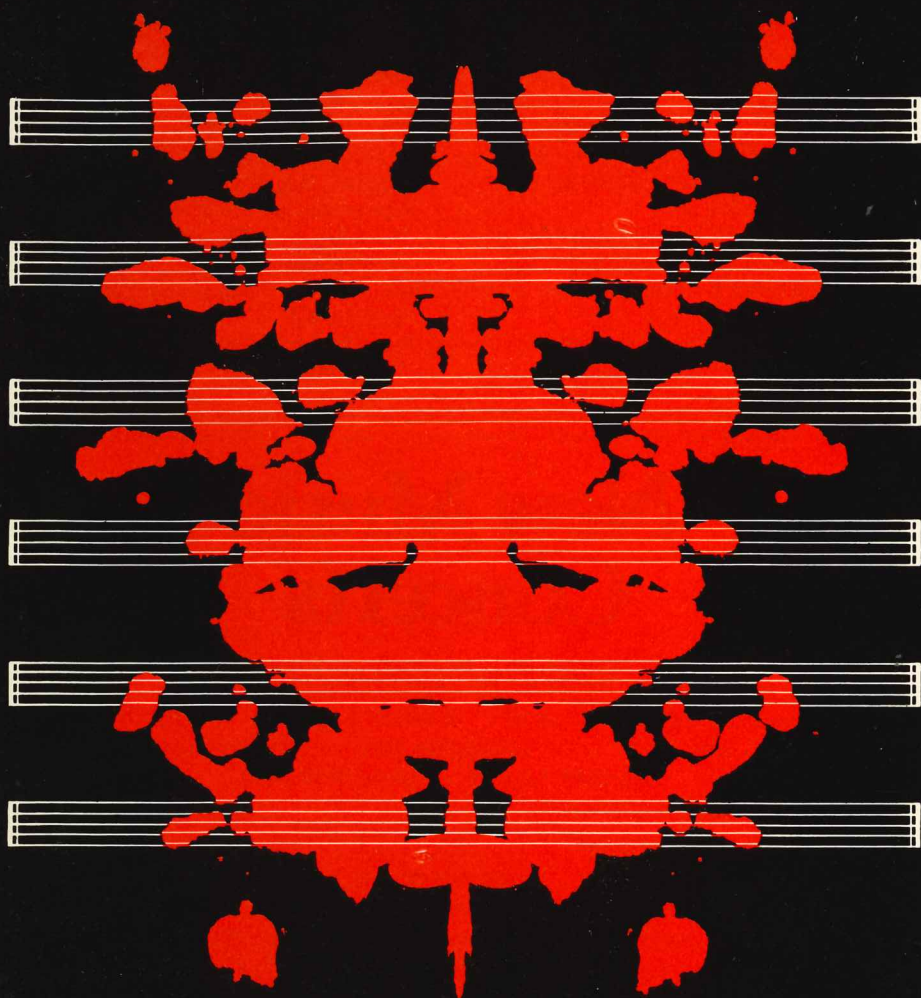


New Music Concerts



1978-79 Season
program



BERANDOL MUSIC LIMITED

11 St. Joseph Street
Toronto, Canada M4Y 1J8
(416) 924-8121

New and Forthcoming Publications, Graham Coles, editor

Violet Archer: *Oboe Sonata, Horn Sonata*

Thomas Baker: *Triptych—The Heavenly Song, Striation, Cynsure, Any Little Old Song*

John Beckwith: *Taking a Stand, Musical Chairs, Gas!*

Stephen Chatman: *Dandy Man, Slink, Four Preludes for Piano*

S. G. Eckhardt-Gramatté: *String Quartet No. 3*

Hugh Hartwell: *Resta di darminoia, Waltz Inventions*

Jacques Hetu: *Symphonie No. 3, Piano Concerto*

Talivaldis Kenins: *Symphony No. 4*

Mieczyslaw Kolinski: *Concertino, Lyric Sextet, 3 Three Part Inventions*

Gregory Levin: *Seven Songs from Woyzeck, Crossroads for Clarinet and Tape, Dialogues*

François Morel: *Boreal*

R. Murray Schafer: *Patria I, Patria II, String Quartet No. 2,*

Enchantress, Train, Untitled Compositions 1 & 2, No Longer than Ten (10) Minutes, Canzoni for Prisoners

Harry Somers: *Three Songs, Piano Sonatas 1-5*

William Wallace: *Ceremonies, Diversions*

New Music Concerts

BOARD OF DIRECTORS

Norma Beecroft — President Robert Aitken — Artistic Director
John Beckwith C. Laughton Bird Michael Koerner
Edward Laufer Dave Nicholds

CONCERT COORDINATOR

Mary-Jo Maur

New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Canadian Broadcasting Corporation.

2 Carlton Street, Suite 916, Toronto, Ontario M5B 1J3,
(416) 362-2739

CAPAC: HELPING CANADIAN COMPOSERS CREATE NEW CANADIAN MUSIC.

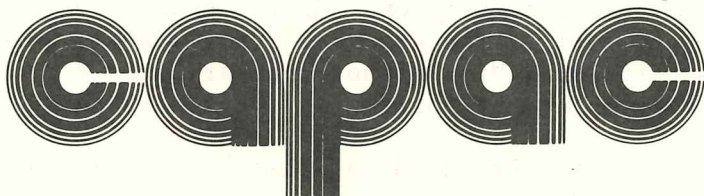
The Composers, Authors and Publishers Association of Canada — CAPAC for short — is a cooperative organization that exists to collect performing right royalties, and distribute them to their members.

It's a varied and surprising group of composers for whom we work — it includes Glenn Gould and Gordon Lightfoot, John Weinzwieg and Dan Hill, Norma Beecroft and Galt MacDermot, the writers for half a hundred rock bands and many of the composers whose work is being showcased in this series of New Music concerts.

CAPAC does its work quietly and efficiently, helping put some financial muscle behind Canadian music. The organization is involved in a variety of projects to help publicize Canadian composers, at home and abroad.

If you want to know more about CAPAC — and you should, if you really care how Canadian music is going to grow in the future — please call us. CAPAC exists to help Canadian composers create Canadian music.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ontario M5R 2C2 (Mary Butterill 416-924-4427)
1245 ouest rue Sherbrooke, bureau 1470, Montréal, P.Q. (Michel Paré 514-288-4755)
1 Alexander Street, Suite 401, Vancouver, B.C. V6A 1B2 (Kent Sturgeon 604-689-8871)

TONIGHT'S GUEST ARTISTS

DEBORAH JEANS

Deborah Jeans is a native of Nova Scotia. She came west to study with Irene Jessner at the University of Toronto Faculty of Music, where she graduated with distinction in 1971. Miss Jeans continued her studies with the University's Opera Department, and later studied in Italy with Giuletta Simionato and Luigi Ricci.

Miss Jeans has performed with the Canadian Opera Company on tour and in its regular season: she has sung Xenia in Boris Gudonov; Nedda in I Pagliacci; and Masetta in La Boheme. Notices that she received in these roles all make special mention of the richness of her voice, and the communicative power of her stage presence.

Deborah has been the recipient of several awards. Most recently, she completed the 1977 Merola Opera Program, San Francisco Opera, where she was the only regional winner from Canada, and in the fall of 1977, Miss Jeans was a semi-finalist in the 1977 CBC Talent Festival.

ADRIAN PECKNOLD

Adrian Pecknold has to his credit a very long list of impressive appearances in Canadian theatre and television. He is perhaps best known as founder of the Canadian Mime Theatre. From 1969 to 1976, Mr. Pecknold was artistic director and lead Mime in this highly successful company.

Mr. Pecknold has also been active as a teacher of mime and acting techniques, and is currently completing a very informative book on the subject, tentatively entitled Mime for the Actor.

New Music Concerts is pleased to present
Adrian Pecknold this evening in the role of the Mime
in Sylvano Bussotti's La Passion selon Sade.

ALEX NAGY

Mr. Nagy was born and educated in Czechoslovakia.
His experience as a stage designer is impressive:
he has worked with the Canadian Mime Theatre,
Classical Stage Productions and Aladdin Theatre.

Mr. Nagy is also a writer and a director.
His work The Lamplighter, a full-length mime-play,
was produced at the National Arts Centre in 1971;
and he has written for and directed the Canadian
Mime Theatre.

Alex Nagy is now a freelance director and designer.

Canadian Electronic Ensemble

COMING: LIVE ELECTRONIC MUSIC WITH THE CEE

Thursday November 16

Guest artist Howard Knopf, clarinet
New works by Larry Lake, Steve Tittle,
Peter Koprowski

Thursday December 14

Guest artists Mary-Jo Maur, Judy Langmuir
(voices). New works by David Grimes, Derek
Healey, Gayle Young

9:00 p.m. Toronto Free Theatre, 26 Berkeley Street
Tickets-Adults \$5.00, Students \$4.00 phone 864-9994

NEW MUSIC CONCERTS

NEXT PROGRAMS

KARLHEINZ STOCKHAUSEN

Saturday January 13, 1979

8:30 p.m., MacMillan Theatre

Edward Johnson Building, Faculty of Music
University of Toronto

Canadian premiere of Mantra for two pianos and
electronics.

performed by: ALOYS and ALFONS KONTARSKY

Sunday January 21, 1979

8:30 p.m., MacMillan Theatre

Edward Johnson Building, Faculty of Music
University of Toronto

Two Canadian premieres:

Amour, for solo clarinet and Michael's Trip
Around the Earth, for chamber ensemble.

guest artists: SUZANNE STEPHENS (clarinet)
and MARKUS STOCKHAUSEN (trumpet)

Adults \$5.00 Students and Seniors \$3.00
Tickets and information at New Music Concerts,
2 Carlton Street, suite 916, Toronto, Ontario
MSB 1J3 (416) 362-2739.

Season subscribers are always assigned the best
seats. It is still not too late to subscribe
to the remainder of the series, but tickets
are going quickly.

SUBSCRIBE NOW FOR BEST SEATS!

Subscriptions include tickets to four lecture/concerts.
The first lecture/concert is November 4, 1978 at
8:30 p.m. in Innis College Town Hall, and features
composer JARMO SERMILA in a discussion (with
musical illustrations) of Finnish music since 1945.

PROGRAM

Saturday October 28, 1978, 8:30 p.m.
Mac Millan Theatre, Edward Johnson Building
University of Toronto

SYLVANO BUSSOTTI

** Solo from La Passion selon Sade (1965-6)

Barbara Bolte - oboe
Larry Cherney - oboe d'amore
Harcus Hennigar - horn
Doug Stewart - flute
Susan Prior - recorder
David Heatherington - cello
Heather Spry - harmonium
Garth Beckett - piano
Boyd McDonald - piano
Charlotte Moon - harp
Russell Hartenberger - percussion

MICHELINE COULOMBE SAINT-MARCOUX

* Regards (1978)

Larry Cherney - oboe
Paul Grice - clarinet
Paul Armin - viola
Peter Schenkman - cello
Joel Quarrington - double bass
Cameron Walter - trombone
Charlotte Moon - harp
Mark Widner - piano
Russell Hartenberger - percussion
James Montgomery - electronics

INTERMISSION

SYLVANO BUSSOTTI

** La Passion Selon Sade (1965-6)

Barbara Bolte - oboe
Larry Cherney - oboe d'amore
Harcus Hennigar - horn
Doug Stewart - flute
Susan Prior - recorder
David Heatherington - cello
Heather Spry - organ
Garth Beckett - piano
Boyd McDonald - piano
Charlotte Moon - harp
Russell Hartenberger - percussion

Deborah Jeans - Justine/Juliette
Adrian Pecknold - La Comparasa (mime)

David Fallis
Carol Essex - voices
Patricia Griffin

Alex Nagy - lighting and design
Fred Peruzza - technical assistance

* Canadian premiere

** World premiere

Both works are conducted by Robert Aitken.

Deborah Jeans and Adrian Pecknold appear courtesy
of the Canadian Actors' Equity Association.

PROGRAM NOTES

MICHELINE COULOMBE SAINT-MARCOUX

Micheline Coulombe Saint-Marcoux was born in 1938. Her teachers included Francois Brassard, Claude Champagne, Gilles Tremblay, and Clermont Pepin in Canada and Gilbert Amy and Pierre Schaeffer in France. She won the Prix d'Europe in 1967. On a Canada Council fellowship in 1969, she studied electronic music in Paris. Her Heteromorphie (1970) was commissioned by the Montreal Symphony Orchestra. Her Miroirs (1975) was performed by New Music Concerts in 1977. She has gained a reputation as one of the principal figures in current Canadian music especially for her use of Martenot waves and other more contemporary electronic devices. Regards was commissioned by New Music Concerts and bears a joint dedication to Robert Aitken and Norma Beecroft. In the score, gestures and facial attitudes are laid down for members of the ensemble alongside the musical phrases they are to play, thus making the document both a score and a scenario, and lending the work itself a musico-theatrical character. The composer's notes appear below in a translation by Veronique Robert.

"The creator, in a state of perpetual evolution, is an actor constantly learning or re-learning his part. Having broken away from the world of known, organized and common entities, he is an active participant in a multitude of ever-changing situations, in a kind of large 'improvisation' where the rules of the game rest on the most basic laws governing the behaviour of every social being. In this chaos, in this seemingly anarchical but extremely rich and stimulating life, all the components are never determined in a definitive manner.

"Regards is a continuous search for the self, not in a narcissistic way, however, but inside the other person, inside the space facing us: Regards, visions engendered by the gesture which they control and modify through an ever more orientated and directed purpose. The work deals with the simultaneity of the gesture (driving force) and of the awareness of the power given to this gesture within time (instantaneity, slowing down of pace, fixity, absence of time) and space (here considered as the fifth parameter of the sound phenomenon).

"The instruments, divided into three families, are positioned in the playing area so as to provoke reactions which follow a 'visual' sound trajectory, outlining a multitude of triangles, which converge toward the harp, the energy centre of the piece.

"The magnetic tape is made up of electronic sounds, with the exception of a section based on electronically manipulated 'quotations' of some of my instrumental pieces and, along with the harp, it functions as a catalyst. The musicians recite the following texts, which reflect and elaborate on the spirit of the musical 'quotations':

douces souvenirs
instants fugitifs, silence
reves en fuyance
fissures du passe
souvenirs en sillages
reminiscences, traces

(sweet memories
fugitive moments, silence
fleeting dreams
breaks of the past
memories in tracks
reminescences, traces)

"Moreover, they must control a wide spectrum of attitudes, expressions and movements, all precisely indicated, which lead them to gradually discover, along with the others and through the others, the rapport between the gesture and the ensuing result.

"The score of Regards evolves through a succession of alternating states along a path going back to the original impulses in the act of music making.

"The 'quotations' section of the work was composed at the Stiftelsen Elektronmusikstudion in Stockholm, whereas the tape was realized at the Instituut Voor Psychoacustica en Elektronische Muziek in Ghent."

SYLVANO BUSSOTTI

Sylvano Bussotti was born in 1931. Among his teachers were Luigi Dallapiccola for piano and Max Deutsch for musical analysis, but in composition he was largely self-taught. He received prizes from the Societa Italiana di Musica Contemporanea in 1961, 1963, and 1965. He spent the season 1964-5 in the United States on a Rockefeller Foundation grant. Other awards have included a prize from the Venice Biennale in 1967 and the medal of the "Toscani d'oggi" in 1974. Bussotti has been at various times a painter as well as an actor, designer, and director in film, television, and theatre, both with existing companies and with his own performing ensemble L'Opera. His directing experience falls into three categories: a) his own works, referred to under the group designation of Bussottioperaballets; b) modern and avant-garde works of musical theatre by Stravinsky, Poulenc, Ghedini, Berio, Cage, Feldman, and others; and c) standard operas and ballets by Monteverdi, Piccinni, Donizetti, Puccini, Debussy, Falla, and others.

Despite the impressive versatility of his talent, he had produced fifty musical compositions already by the time he was thirty years old. These run a wide gamut from the Trio in A minor of his teenage years to the graphic compositions, often with texts and theatrical action, on which formed his early professional reputation. His innovations in graphic notation, no doubt a product of his work in visual arts, became known almost more widely than the works themselves in the early 1960s. The graphic devices are often a unique way of symbolizing that "wealth of private references" which has been noted in Bussotti's music. Bussotti's main works for the musical theatre are La Passion selon Sade (1965-6); Lorenzaccio, "a melodramma romantico danzato" (1968-72); Bergkristall, a ballet (1972-3); SyroSadunSettimino, an "operino monodanza" (1973-4); Ogetto amato "mitologie danzate" (1975); and Nottetempo, a dramma lirico (1975-6). La Passion selon Sade has been produced under the composer's direction in Palermo, Paris, New York, Karlsruhe, Stockholm, and Geneva.

The title refers to the musical settings of the gospel descriptions of the Passion of Christ, by Lutheran composers of the 17th and 18th centuries, especially J. S. Bach, and also to the works of Donatien Alphonse Francois, Marquis de Sade (1740-1814), the French soldier and writer, from whose name the term "sadism" was derived, thanks to his depictions of physical and psychosexual cruelty. Bussotti's work is roughly contemporaneous with Peter Weiss' play The Persecution and Assassination of Jean-Paul Marat (Marat/Sade) (1965).

La Passion selon Sade is elaborately subtitled as follows: "Mystere de chambre with tableaux vivants, preceded by Solo with Rara for two performers and Phrase for three." Solo and Rara are distinct and separate concert pieces, the former either for solo organ or for various ensembles, the latter for mime and solo flute. The Tableaux vivants also maintain an independent concert life in a version for two pianos. Such interrelations between various works are highly characteristic of Bussotti's style.

One description of La Passion selon Sade calls it a "staged concert". Lighting, actions, costuming, and libretto fragments (in French, by the composer) are graphically represented in the script/score, some typical pages of which are reproduced. The participants--a mezzosoprano (with two personae, Justine and Juliette), a mime, a baby (or doll), and a dozen or so instrumentalists--are required to perform as actors, musicians, and even composer/authors in the realization of the piece. It draws on traditional genres of chamber music, mime, tableaux vivants, and slide show, combining them in new forms with the use of more recent principles of various arts--notably those of the mobile, the assemblage, and the happening (this English-language term is specifically employed for the section preceding Rara).

Notes and illustrations compiled by
John Beckwith.

M (libretto)

N.B. tutte le indicazioni di tempi e movimenti si possono dire ad alta voce (dal Maestro di Cappella, per es.) per l'intera rappresentazione: non sarà bene tacere quelle circoscritte dal solo tratteggio.

○	○
○	○
●	○
○	○

beaux yeux bruns ,
chaus sours ,
noires nuits vainement attendues
jours luisans vainement retournes

regards destournéz,
larmes épandués.

O

tristes pleins ,
tems perdu ,
mille morts en mille rets tendues ,
pire maus contre moi destinee

~~desirs~~ obstinez ,
~~peines~~ despendues .

**S A D E
B A C H**

on:

voilà

ah!

ut plaintif, vide archet et vois :

front . cheveux . bras . mains et doigts : **fin**

26307

Tant de flambeaux pour ardre une femelle !
(femelle)

2

$$\left(\begin{array}{c} K \\ i \\ SA \\ D \\ M \\ h \\ E \\ / \\ i \\ N_x \end{array} \right)$$

de **foy** me plein que **tant** de feus portant,
en **tant** d'endroits d'iceus mon cœur ta**tant**.
n'en est sur **foy** volé quelque **estincelle**.

prends-le

materiale-base
per il
collage verbale
da un
sonetto di
(Louise Labé)
4526 - 4566

[per il testo, vedi anche la
sua continuazione e fine a
pag.3

S

T

11 in scena, voce, anche Zappa, y, cello, percuss, 1 viol.

cupa luce razzia, invento il cello di lato

1. felina bagliarda la scena in ogni senso; dispiaciuto dall'U. al V.C.:
la stange fra le braccia, canta: scelerato:

1. voce in scena (comparsa)

ar - chet

calando

3 voci in scena a ruota

9

From score of La Passion selon
Sade by Sylvano Bussotti



orchestral music
chamber music
choral music
vocal music
keyboard music

detailed catalogues,
lists of recordings,
guide to reference reading
on Canadian composers, etc.

free lending library

Canadian music

Canadian Music Centre

1263 Bay Street
Toronto, Ontario, Canada
M5R 2C1

Centre de musique canadienne

1259, rue Berri,
bureau 300,
Montréal, Québec, Canada
H2L 4C7

Canadian Music Centre

No. 3 - 2007 West 4th Avenue,
Vancouver, B.C., Canada
V6J 1N3

*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

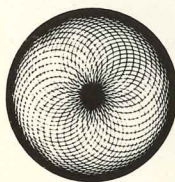
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



**The
Fifth
Kingdom
Bookshop
Limited**

77 Harbord Street
Toronto, Ontario
M5S 1G4

(416) 929-5649



Tempo

magazine is now available to
Canadian subscribers. This quar-
terly review has been published by
Boosey & Hawkes in London since
1939. Each issue contains reviews,
musicological analysis and bio-
graphical articles dealing with
20th century music & Composers.

A \$4.00 annual subscription is
available from:

**BOOSEY & HAWKES
CANADA LTD.**

279 Yorkland Blvd.

Willowdale, Ontario M2J 4S7

Write for free sample copy today!

Why Composers Choose P.R.O. Canada

We're the youngest—but the largest. Why? There's more than one reason why nearly 10,000 writers, composers and publishers have chosen to affiliate with the Performing Rights Organization of Canada Limited since it began working for music creators back in the 1940s.

- P.R.O. Canada's doors are open to young composers. We provide a very personal service from three offices.
- P.R.O. Canada sponsors the Young Composers' Competition with up to \$5,000 available annually.
- *The Music Scene* and *La Scène Musicale* are published six times a year and distributed to an international mailing list of more than 12,000, their purpose to publicize the activities of affiliated composers.
- To date 30 composer brochures have been published. These include biographical material and lists of works by affiliated composers.
- Publicity files including clippings and photos of affiliated composers are available without charge to journalists and researchers.

If you compose music do call P.R.O. Canada and make sure you're a part of the above!



PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

(formerly BMI Canada Limited)

2001 rue Université, ste 1140
Montréal, P.Q. H3A 2A6
(514) 849-3294

1462 West Pender Street
Vancouver, B.C. V6G 2S2
(604) 688-7851

HEAD OFFICE:
41 Valleybrook Drive
Don Mills, Ontario M3B 2S6
(416) 445-8700